

Eddie Burrows - Acrylics - 11th October 2021

Eddie stepped in at short notice where Covid upset arrangements. It was his first time of attendance as a member. He used to be a structural engineer for architects and began commenting on the beauty of the moon tonight, if you take a line linking the points of the moon's crescent and take that line down to earth it will always point due south. He made reference to navigational qualifications vital when sailing, (he has skippered a tall ship) but also important for directions of shadows etc, churches always point east west for instance, bear this in mind when taking 'artistic licence'.

Eddie prefers painting in oils which can be manipulated for longer than Acrylics. He started afresh by unwrapping a new canvas from the Range, putting in the corners behind to stretch it and placed it on his easel. He had just returned from Cornwall where painting 'en plain air' is his preference. He picked up a baking tray lined with greaseproof paper to mix paint on, when out he will use Tupperware boxes to mix in. He doesn't work from photos but will often take photos of his work afterwards.

His sketchbook travels with him on his boat and tonight's sketch was recorded at Lyme Regis. He enjoys seascapes and fishing ports. Get paint over the whole canvas, this he often does before he goes out. His wash applied with a two-inch brush (from the local hardware store) was dabbed with a sponge to apply clouds starting with those on the horizon, being smaller, to get an aerial perspective. Run clouds and buildings off the sides too gives plausibility to the composition, in this case, The Cobb, with buildings and a boat coming in. He uses a bit of fairy liquid in his sprayed water to help the paint to flow and mix. As an aside, he ran through the basics of scaling up from a basic sketch to achieve proportional transfer.



At home he would leave the painting at that stage to let it dry a bit; not afraid to put colour on and wipe it off if he's not happy, to amend the colour.

He ran through the rules of composition, Golden Triangle etc. referring to Stanhope Forbes 'Fish selling' where three people are speaking in a triangle, while all other people are in a straight line. He also referred to the late Michael Morgan often putting all details at the top of his composition and descending through the painting to give it structure, or solid bases.



At this point he paints in the windows and under the eaves in Payne's Grey, applied using his Sainsbury's nectar card to obtain straight lines and great uniformity of shape, followed by creating the steps on The Cobb with a smaller brush. The long edge of the card is good for ladders and reflections, rigging, wherever you need fine lines. He applies Cobalt blue to add substance to the inner harbour water, at this point he comments that the acrylics don't blend as well as oils. He walks away from the painting to reassess its look and says he does that quite a lot. Now he puts in some high Cirrus clouds, 'Cirrus' means 'Hair' in Latin, wispy ones high in the sky'.



Once again, he turns to the audience, "what colour boat do you want?" blue came the consensus, I don't like doing masts upright, this is coming straight at you. You don't need to put in all the rigging... "And the sail colour?", red, rusty, brick colour came the answers. He shared how he had given fifteen of his paintings away during the lock down, and "this is destined for Maureen", but I need to finish it at home, not quite happy with colours yet.



The finished picture at the demonstration; more to be done at home

At this stage of the talk, he changes to talk about framing, having brought in a part constructed one. He goes on to explain that unlike watercolours and pastels which need to be protected by glass and/or double mounts, acrylics don't, which is a saving on framing.

Brooke Snell

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